



Drawing Morphologies 1:

Transformative Plane

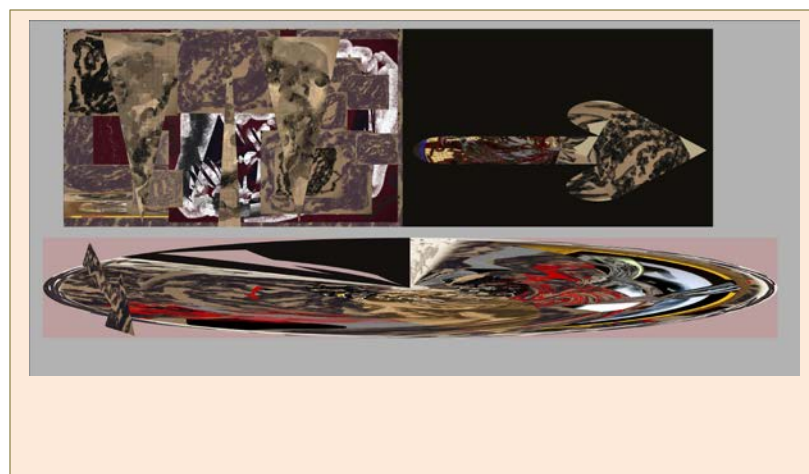
Edwin VanGorder

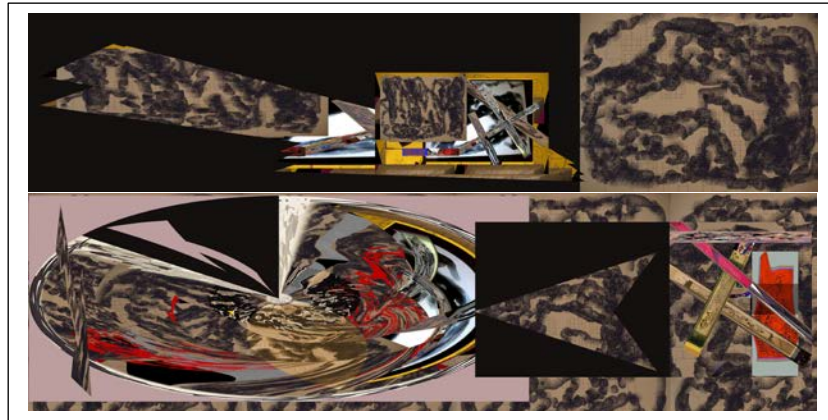
Drawing perfectly embodies and configures movement in mind and world through combined moods and modes of at the spatial extension of the mark. The mark carries as well the connotation of semiotics, while representation to the senses is phenomenological, and the bridge of these two modes (representation and configuration) project a transformative plane of consciousness which therefore has all the qualities of traditional rhetoric, namely pathos, ethos, dialectic, or more availably: expression context and discourse. These issues then of identity, being and temporality bring me to see drawing as relating to two representational rhetorics namely psychology and physics, the first concerned with movement in mind and the second with movement in material world... both fields struggle to get beyond dualism , psychology through a chain of signifiers, and physics by relating movement to randomness. In both cases the sense of metamorphosis that occurs through physical and psychological colloids as multi valued trace elements are easily seen then as a return on drawing.

Zeno's paradox of an arrow in flight gives a prediction of the pitfalls of indexical thinking which had some later origin in perspective, where a "point of view" is posited and in photography where the idea of stills and of cinematic motion composed of ganged stills bring us to Zeno's conclusion: that the arrow must occupy space at any given point, and therefore is not moving... The pitfall was that the "given" was only an intellectual convenience, borrowing the allegory of numbers. The true transformative plane of consciousness which drawing movement embodies is instead of a topology of the temporal topographies of metamorphosis as in the flux of actual events rather than a grid plot. And even numbers, as physics demonstrate, are not really still frames.

For Tracey I have submitted an article on visual rhetoric, but here I am interesting in deeper pursuing of the art ontology of such a rhetoric and I begin with Zeno's arrow taken into the context of "morphological arrows" which in formal logic means information retained through states of transference and change. In the first set of drawings below I have introduced the morphological arrow into "no space" ie the Minimalist mode of taking away background elements from sculpture as photographed so that all indexical spatial comparison is eliminated, the idea being to look for associations beyond the limits of a continuum and so engage qualitative parameters of the objects own motion as going to the thing itself embedded in it's own transformative motion.

My own drawings use Asian joinery forms , the subject matter symbolizes drawing joints, and the term mortise and tenon as carrying the morphological arrows of tenet and tenable...



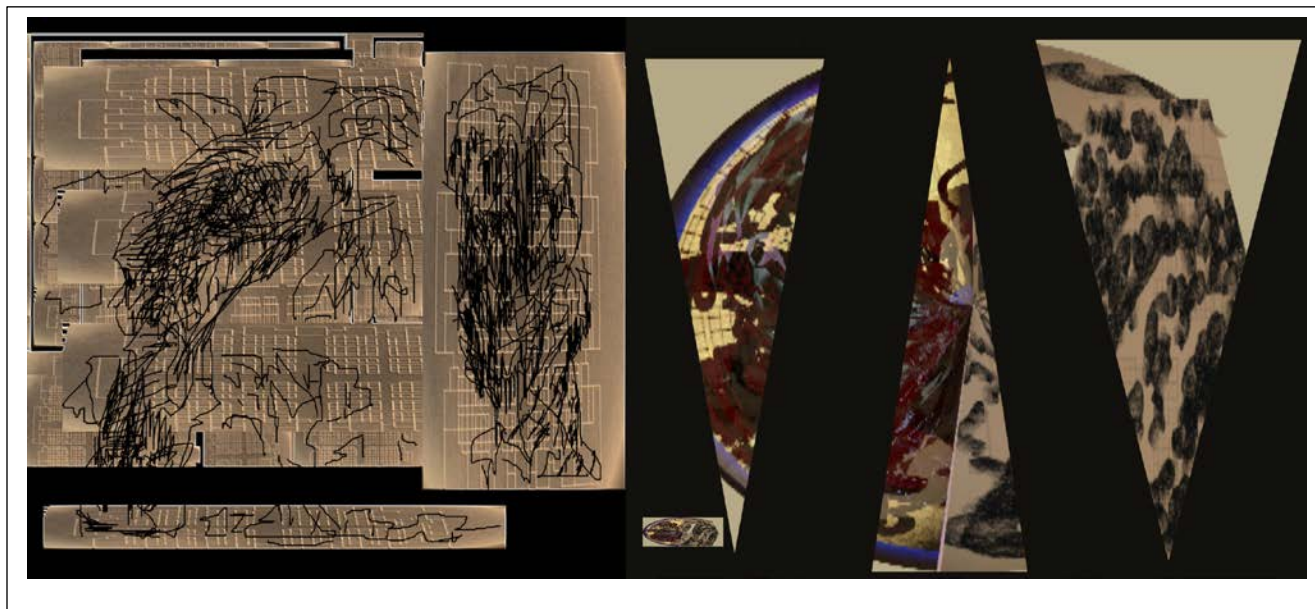


-2- Transformative Plane of Consciousness

In his book “Against Affective Formalism Todd Cronan relates semiotics as a field of necessity lacking transparency because its topologies are self directed, cannot be said to describe a world outside, ie the phenomenological... because of their situated context, relating to themselves only, he by implication contrasts this with Mondrian’s motivation to remove art as such and replace it with a kind of pure perception through the mode. Semiotics as representation, but representation only then seem to be like the art Mondrian would displace with a deeper intent towards cortically integrating configuration as responsive to a world order.

In my book: drawing is a semiotic, a chain of signifiers as signs in the context of motion in mind and world because such motion cannot be in one without being in the other. The sign of this, is the nature of metamorphosis through which motion can perhaps be analysed as positions or splicings of view, but is in itself always flux, always fluid. Metamorphosis is another word for meta-morphology, in which no continuum stands but changes. Signs are signs of change. Change is world. Signs are world.

In the following drawing a golden section grid (irrational number) is compressed in the computer scrolling and thus the compression can be seen to not be alluvial, but instead a turning in of the scrolling process... the cyber drawing field is configured here as a representation into the morphology of a transformational plane of consciousness grown not out of the point of view but turn of mark : tropai, trope, as program and variation. Vidler for example notes the contrasts in Corbu’s works between programmatic, and extreme Mannerist modes as in a sense codefining through a “crystallization of attitude (Stirling). The morphology of crystals are as manifold as those of knots...

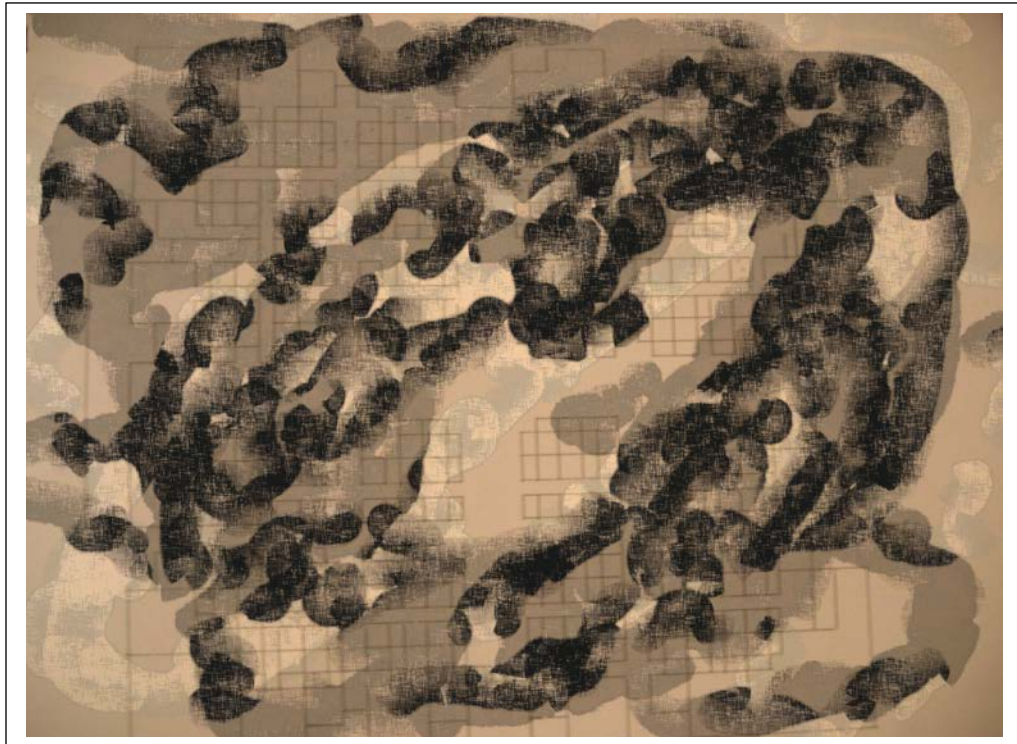


The sense of content between knot and crystal are the morphology and topographies of a torus, or self mapping which in the drawing are the vectors that transform multivalued trace elements to exposures of dimension which building upon each other conceal, and must be jarred in order to see, vision as visualizing : visualizing is a speech act, a performative rhetoric of imploding and exploding dimension beyond binary combinations into a flux and conflux- manifold in which such opacity is the marking that separates at will over more transparent situations of scale events at moods and modes of qualitative parameters.



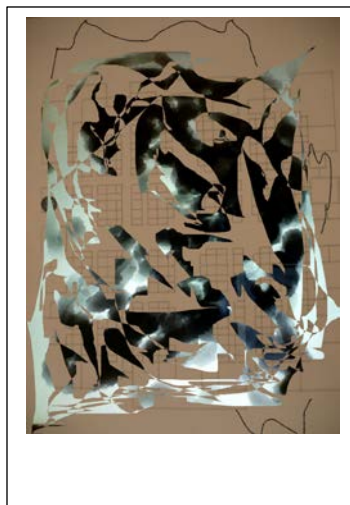
-3- Jaguar Mask

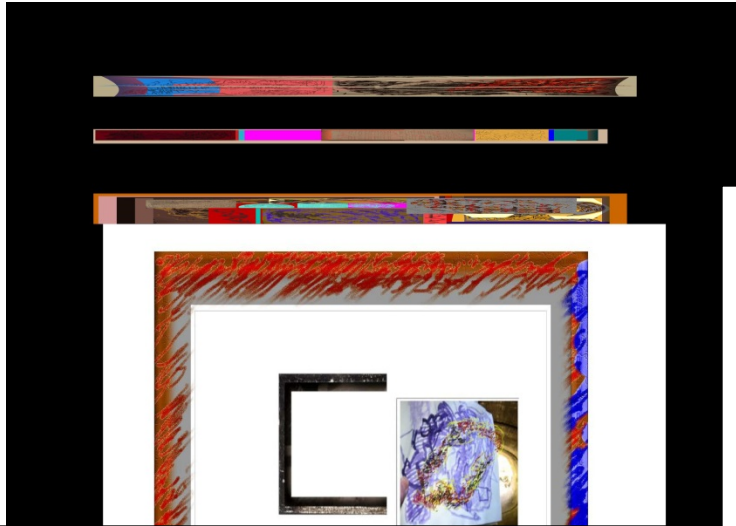
In these drawings the creation of masks through the cyber scroll give a wet and dry quality which reference a pun on dry point as passing over rollers and the cyberdrawing projecting something like a “dry beam of light” (Heraclitus)





In a variation, a reflection quality of the wetter looking marks creates a context similar to mirror plated sculptures in an exhibition which pick up each others reflections...





Drawing Morphology 2

Text Mappings and Drawing In Visual Verbal Space

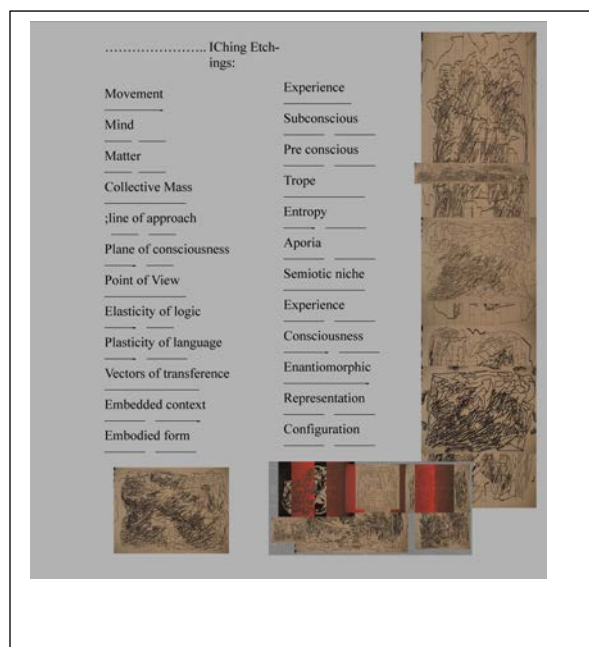
Edwin VanGorder

On the one hand Duchamp introduced Anemic Cinema (which unsuccessfully spells cinema & or anemic backwards) as directing attention to how we read art according to new contexts and contests. On the other hand cave art does as much: one becomes aware that these are tracking skills of the artists... and in general the facultative testing of object to subject and back again, binary oppositions to polyphonic voice are the infinite improvisations of drawing.

In the drawing below I have taken my cue from Lacan's "matheme" by which he inverted Sausseur's indication of the subconscious as being signified by the conscious to instead be a chain of signifiers: the subconscious being instead the active agent thus a kind of verbal cross multiplying or in the terms of formal rhetoric: chiasme (ie abba constructs as in Heraclitus:" uncomprehending they hear like the deaf: the word is their witness absent while present") Thus as Williams diagrams it conscious/Subc: Subc/ conscious...

I notice however that the form of the Iching pictograms carries the same topography and therefore in this drawing I give such a form in cyber drawing context as a morphology through a chain of signifiers whose extension in space is through the nesting of these potentials in emerging dimensions that codefine while yet transforming: metamorphosis then as meta-morphology and topographies resultant from a creative temporality of process.

Iching Etching as it were:

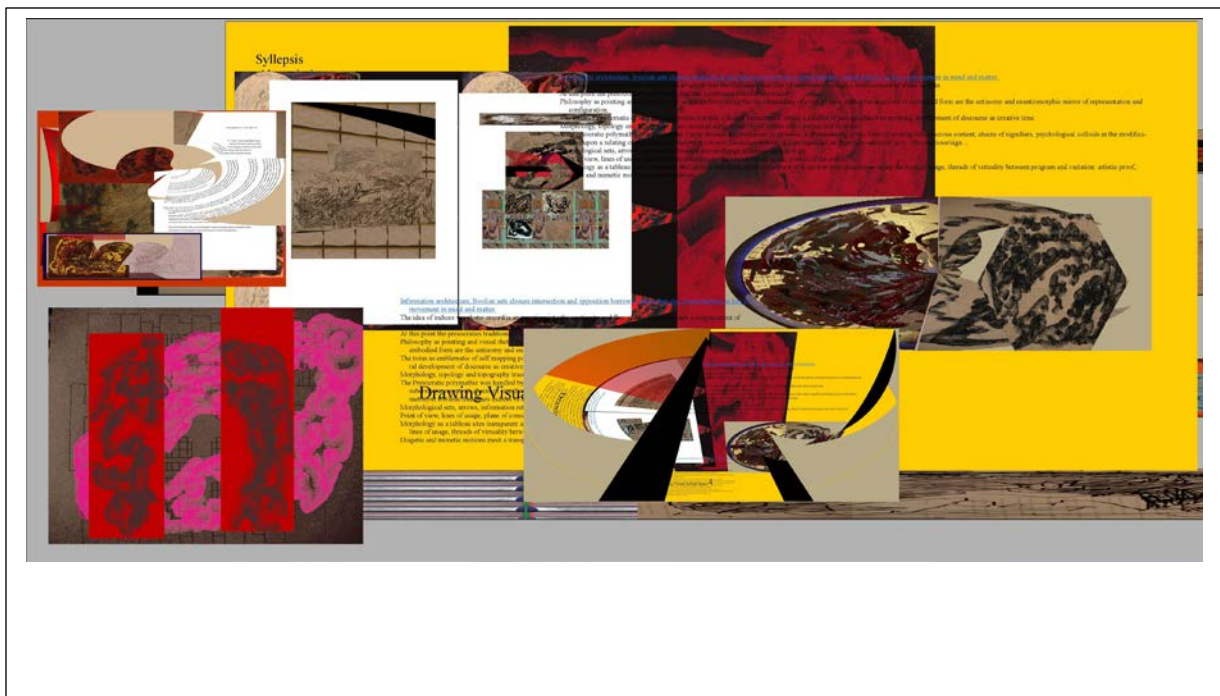


In this drawing the text mapping is limited to a single phrase “509” which is the number of drawing masks which compose the central panel and can be seen dispersed in the side panels although there in distorted proportions for the sake of the drawing.

Since my drawing references mortise and tenon as structural elements the “morphological arrow” of the term becomes “tenet” and “tenable” which in practice show here in the tension between configuration and representation, for the random sequencing of the series leaves its offsets as imagery which according to those are a kind of continuation of the carving.



A more complex palimpsest of the computer space mental machinae poesis as poetic is traced in system through the drawing mood and mode below. The traditional movement in space and record at surface, the configuration of form as a torus or self mapping is modified in cyber drawing to an embedding as one sees of the white "field" which as it goes is, within compression, actually scrolling or "furling". The accompanying tonic of binary relations become a manifold and polyphonic voice, the computer becomes, ironically, closer to pre-Socratic "discourse" (global integration) than the panopoly of dialectics that separate mind and matter. The track and trace are as though an osmotic outline...psychological colloids in a space of transference or temporary objectivity which already is in creative motion...the sense of "artistic proof" that pertains to the traditional domain of rhetorics and which arrive again to psychology as parsing states of consciousness tandem to physic parsing particles and sub particles, the information architecture of our communications are then rhetoric informed semiotics, out of necessity given that meaning and structure are not simple and devolve to a qualitative analysis.



Drawing Morphologies 3

Personal Space Through the Motion Sensor as Mark

Edwin VanGorder



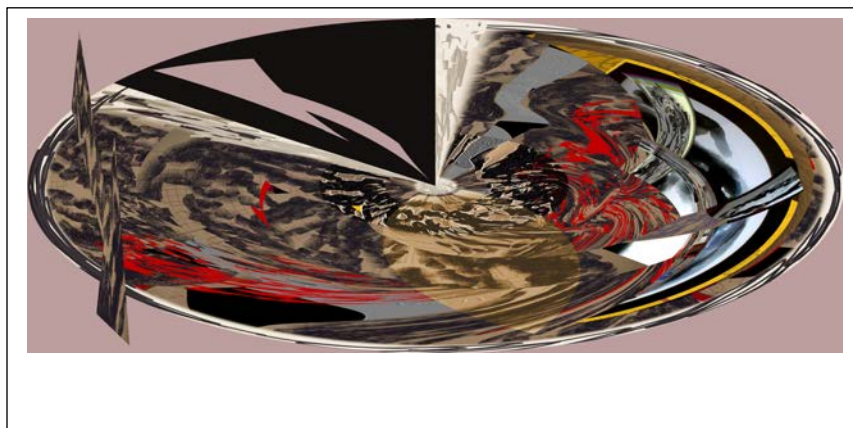
Within the moods and modes of cyber drawing my work finds genesis in the mark, as drawing must: but in these circumstances qualified by the strong gestural content, currents of motion that build structure in the meta realm of virtuality. It is this sense of creating a semiotic niche then that Smithson's dictum that all Language is a collection of sites redounds to. The term "semiotic niche" is a term I borrow from biology meaning the way a species uses resources to sustain. In our day then, the real capital at our disposal is environmental for example, but the idea can be extended to consider how we resource our sense of identity from new perspectives outside the brick and mortar, which far from being somehow divorced from reality are sustained to the poetics that construct meaning levels within the complexity of psychology and physics, mind and matter.

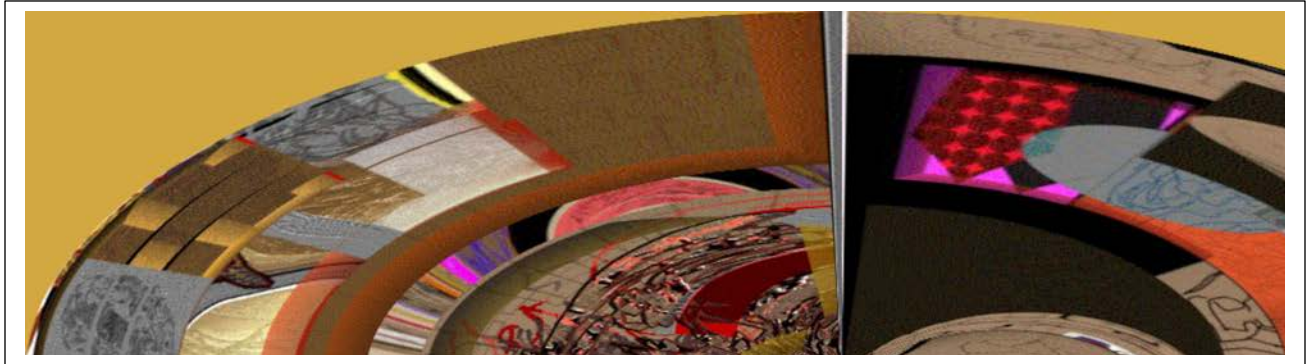
Drawing as Art is all about artistic proof: we give evidence of ourselves. The following drawings are examples out of my drawing practice which I can live with, they give some sense of arriving at a facultative testing of perception that creates perception. Who knows why a better result arrives at one effort rather than another, but I will describe in the following examples the sense of topology that are the works engagement through topographies metamorphic to temporalities of an extension in space which in this medium is generated by a kind of motion sensor that links to movement in mind and material, given that "material" now means a kind of evidencing through the mode of the means of an assimilated understanding, a space of diversity, a mix...

Lacan said he was a Freudian, and then spun out a world all his own... I admire this, perhaps I am a Lacanian, and at the risk of being Laconic appreciate as well Badiou's comment that Lacan's claim to being an antiphilosopher should be taken very seriously. That is because of the link to the PreSocratics, the engagement of mind to itself and world became what we call psychology, and in the hands of Deleuze and Lacan qualified Philosophy, turned it back on itself to those origins, away from the meaning of metalevels that resist a chain of signifiers, and instead towards a virtuality, a gauging of metalevels at the exposures of discourse, essentially, the subconscious.

Looking towards interrupting chains of signifiers at their exposure to a transformative plane of consciousness in which meta morphosis becomes meta- morphology: are the following

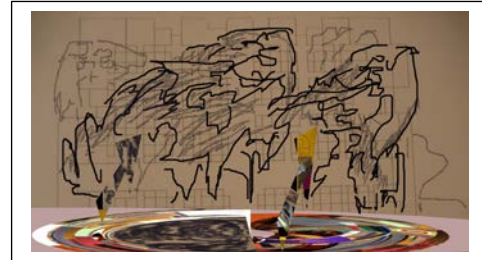
Tectonic Plates:





These “tectonic plates” are meant to be pseudo designs for plateware in an architecture for which they are a kind of groundplan, a moveable groundplan in that their movement through the space epitomises the quality of the space.

House of cards in a landscape basin : These drawing change the scale of the previous idea, now a kind of drawing deck of cards is built on the plate, the idea being that cutting a deck of cards is the same motion that causes a roll of drawings of different sizes to “shuffle”, and that in the cyber scroll there is a comparable momentum of interlacings..



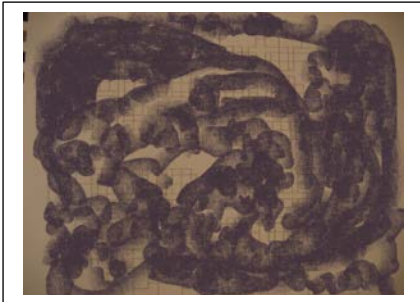
Semiotic Niche: the drawing below creates a kind of niche that suggest some kind of underlying anatomy of motion.



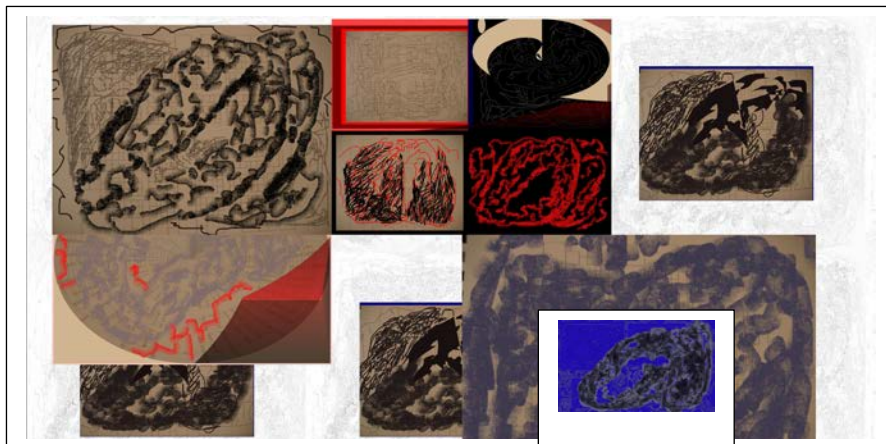
Primordial Chaos: A satisfying theme, it gives one a place to begin...



Virtual Brush : a function meant to look like chalk but on hyper exaggerated scale looks brushlike, The motion landscape that forms is actually very much like taichi..



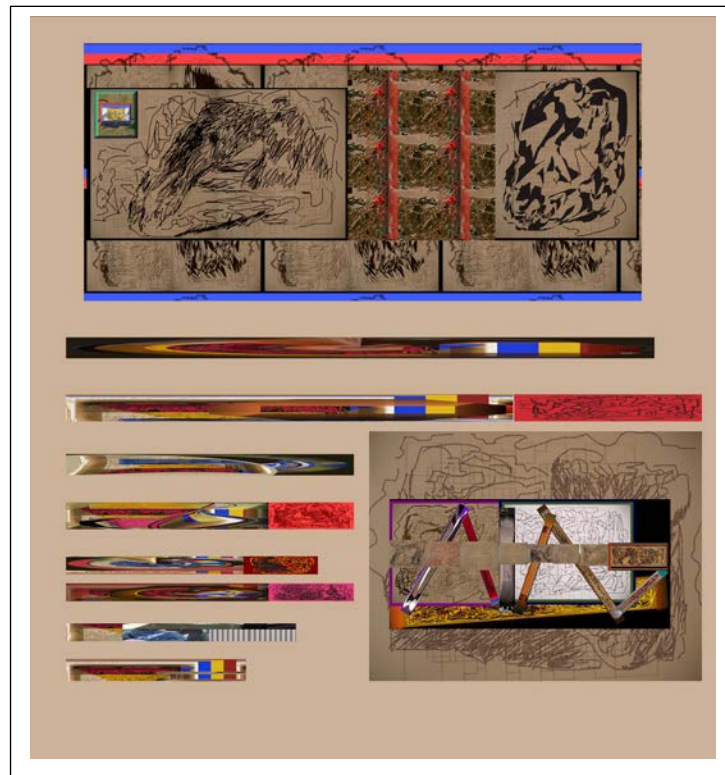
Transparency of Reflexivity and Opacity of Manifold: I like to use a pattern, or reflexive element in a way that breaks apart into vectors of interest that sustain to the opacity of convolvement flux and conflux



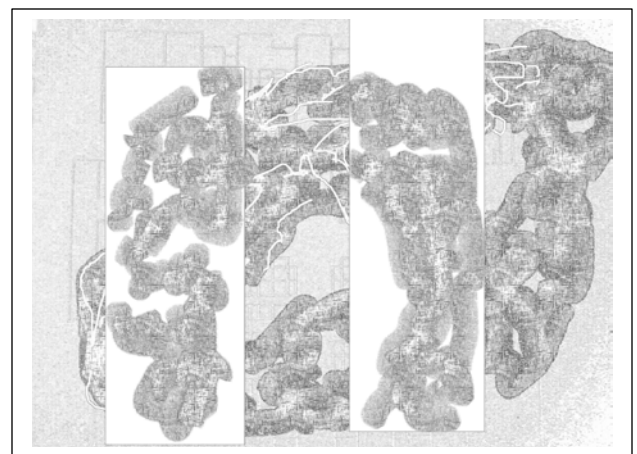
Neologism: I placed this drawing as a note on The Museum of Digital Art- it creates a kind of museum within a museum...



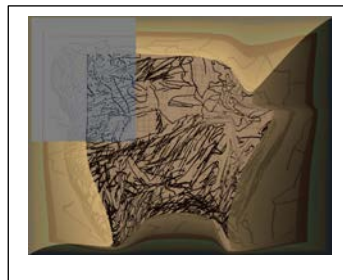
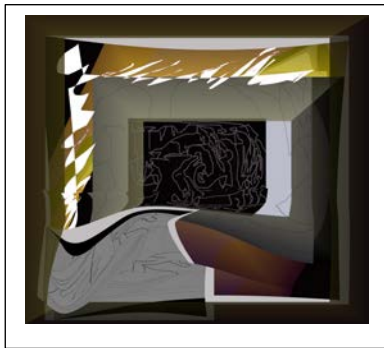
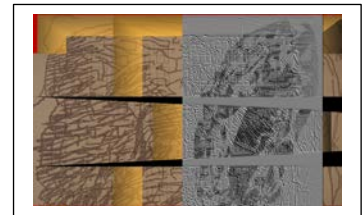
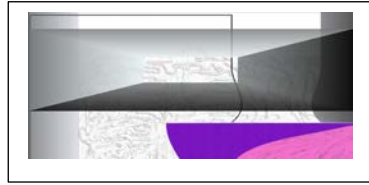
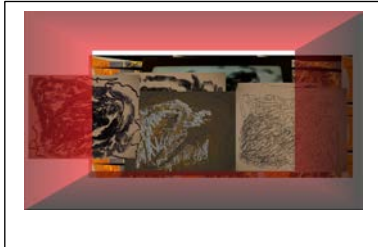
Text mapping variation, the compression of forms to stripe indicators as though blocking out text has an interesting formality that reads...



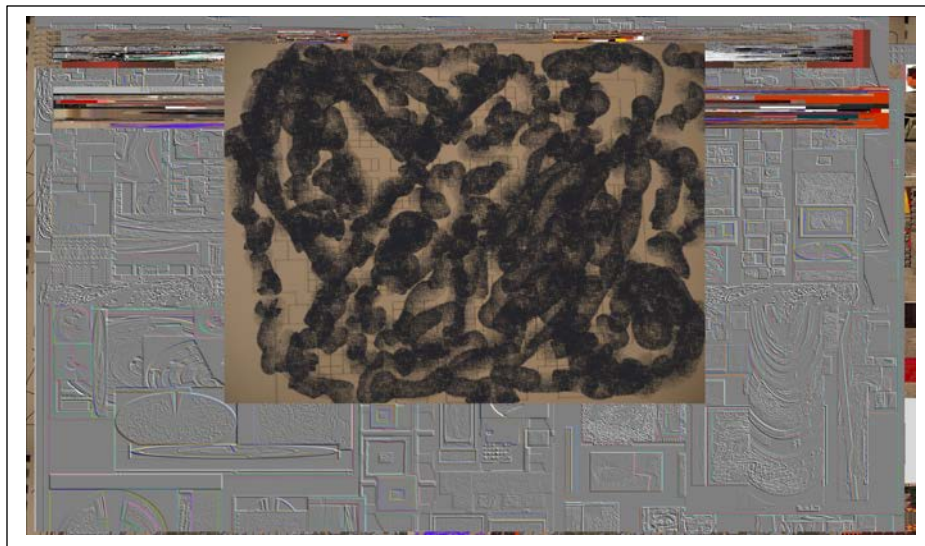
The objects ghost becomes the center of its own architecture.



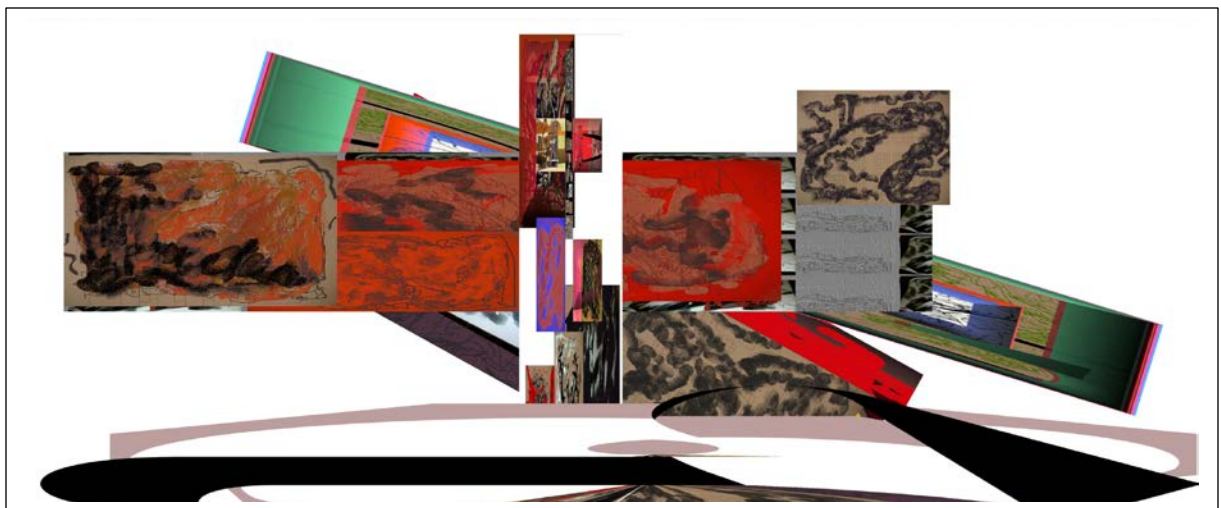
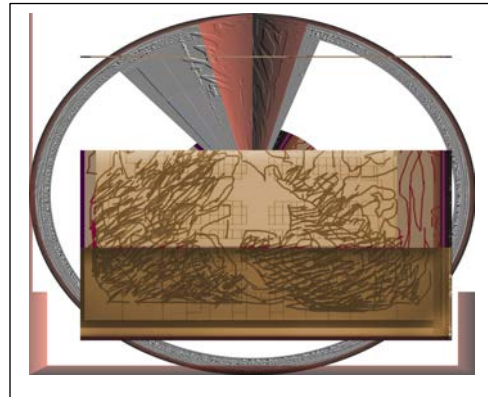
Rugged Chain of Buttons



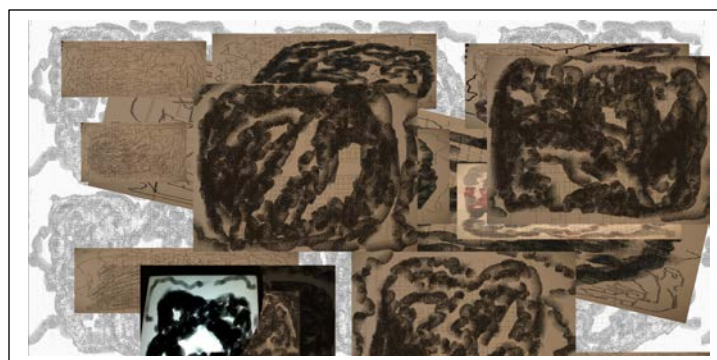
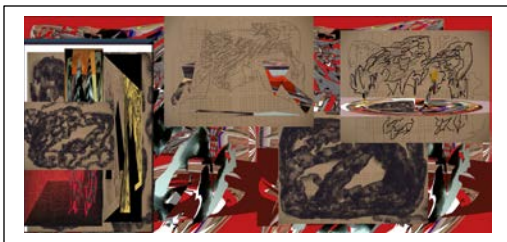
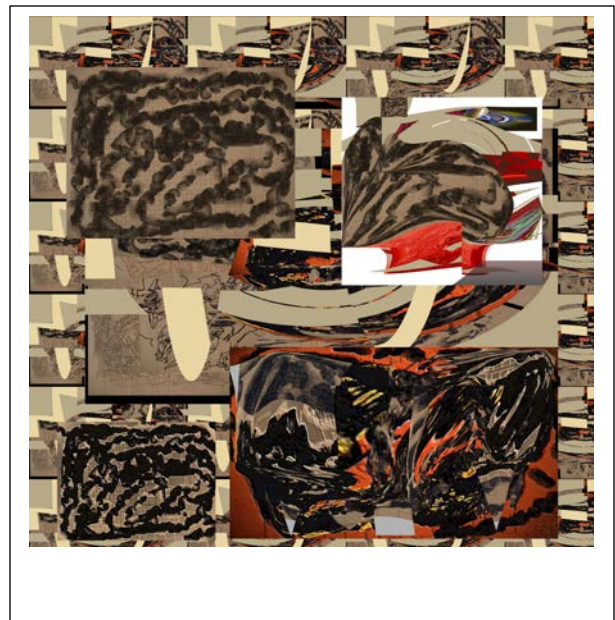
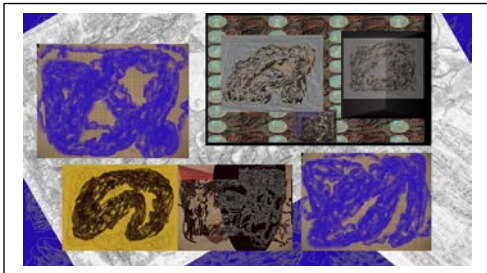
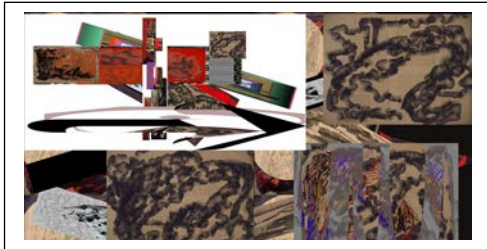
Draw Sheet: The idea of this drawing is the draw sheet form used to hoist Christ to cross in Baroque paintings in particular, the topology of the sheet brings the image to surface and carries a kind of self mapping or torus motif



Architectures: I look into the potential of the new media to create architectural forms in a non-tragi context: they don't require the world of brick and mortar to create their own space as architectonic about their ownsense of center or dispersal, collective space...



Chiasme: this series plays with the pictorial diagonal as a symbol of space which cross indexes on an abba motif. In logic it can represent the use of “crossmultiplying” in relation to verbal schemes as in Lacan’s inversion of Sausseur’s theme of the conscious signifying the conscious to instead the subconscious being the formative.



Giotto's Blues: these drawings play with the virtual brush and virtual stylus as morphologies in blue in which the transmutation Masolino read through introducing earth colors into fresco as a virtual materiality is given a kind of tonic.

